DANCING STAR

MAGAZINE

"The Dance Digest"

December 1956

25 cents

Thank You...

As the curtain comes down on another year, we at Selva would like to take a moment to humbly say thanks for the faith and confidence you have placed in us during the past year — and to extend our very best wishes for the Holiday Season. In the year to come, we shall continue to exert every effort to merit your continued trust.

James Selva

SELVA & SONS **Dept. G**

Creators of world famous balanced design Footwear and Accessories 1607 Broadway, New York 19, N. Y.

DANCING STAR MAGAZINE
"THE DANCE DIGEST"
376 ALMADEN AVE. • SAN JOSE 10, CALIFORNIA
(Fifty miles south of San Francisco)

DECEMBER 1956 NUMBER 11

A MERRY MERRY CHRISTMAS

ASSOCIATIONS

465 Associated Dance Teachers of Southern California
465 Chicago National Association of Dance Masters
456 Dance Educators of America
460 Dance Masters of America
473 Dance Masters of America
468 Dance Masters of California

BOOKS

471 Dance Mart (Gifts)

FOOTWEAR

465 Barney
477 Capezio
442 Selva & Sons

444 Jay Dance Notation

RECORDINGS, DANCE

457 Dance Records Inc.
444 Kimbo Records
459 Russell Records
453 Stepping Tones

ROUTINES BY MAIL

467 Al Gilbert
471 Beatric Bene
475 Eva Varady

SUPPLY HOUSES, THEATRICAL

455 A & L Theatrical Fabric & Shoe
463 Art Teen Sports Wear Co.
458 Lew Serbin Dance Art Co.

445 KATHERINE DUNHAM (Part One of Two Parts) Aubrey B. Haines

449 SIGNATURE of LOCALITY J Marks

452 THE DANCE IN NEW YORK R. Hasoutra

459 LONDON Peter Craig-Raymond

461 EUROPE'S MOST AMAZING TEACHER Klari Szechy

464 CARMEN AMAYA (Review) Beatrice de Baltazar

466 BOOKS (Reviews)

469 AN AMERICAN HIT FROM PARIS

474 TEACHERS' & STUDENTS' SECTION

478 ADVANCED ACROBATICS and TUMBLING James Rozanas

CARTOON

444 Ben Roth

THE COVER

In the rush to meet this month's deadline, three of our cover-dancers appear unidentified. If you know their names, why not drop us a line. To the first two writers correctly identifying these dancers, we will send three dollars each. Wanta try? Beginning at the top and reading from left to right are: Igor Youskevitch and Alicia Alonso, (unidentified), Nicholas Magallanes and Melissal Hayden, Tanaquil Leclercq & Jacques d' Ambroise, Nina Novak, Herbert Bliss and Diana Adams, Teresa and Luisillo, (unidentified) Carmen Amaya, Violette Verdy and Oleg Briansky, Leslie Caron, John Gilpin and Nora Kovach.

Editor's note: The only photographic credit lines we are able to give are those of Radford Bascome and Bill Cogan—the others we received sans the photographer's names.

The **DANCING STAR** is published monthly (except August) by the **DANSTAR PRESS** at **376 Almaden Ave., San Jose 10, California.** (50 miles south of San Francisco). Copyright 1956 by **DANSTAR PRESS.** All rights reserved. Contents of this magazine may not be reproduced in whole or in part without written permission from the publishers. Single copy 25 cents. Yearly subscription $2.50 (11 issues). Two years $4.00 (22 issues). Add 50c a year for Canada. 75c a year elsewhere.

DANCING STAR'S Circulation is NATIONAL.

Introductory Offer!

KIMBO'S

DECEMBER SPECIAL

"WHO'S GOT THE PAIN?

(When They Do The Mambo)"

KIMBO RECORD #121

Music "Who's Got The Pain?"

Copyright 1955—Frank Music Corp., N. Y.

Sensational mambo beat with terrific lyrics. For children 8 and up.

Record and Routine reg. $3.60
Special offer price only $1.60

add 25c for postage

Offer expires Jan. 31, 1957.

kimbo records

P. O. BOX 141 BELLEVILLE, N. J.

JAY DANCE NOTATION

Excerpt from Edward Caton(*Ballet Russe School, New York*) Pas de Deux presented at the DMA (*Florida Chapter*) convention Nov. 23,24,25 in Miami Beach. Mr. Caton also presented a character dance and part of the bar work in *Jay Notation*.

a NEW process based on an OLD idea

For information about NOTATION LESSONS WHICH INCLUDE MOVEMENT ANALYSIS and STYLE AWARENESS and BOOKLET CONCERNING BASIC RULES and VOCABULARY KEYS

Write or call Leticia Jay, 10 East 85th Street, New York 28, New York

Mr. Potential Advertiser:

ISN'T IT TRUE THAT:

NOT EVERYONE DRIVES THE SAME MAKE OF CAR?

AND ISN'T IT EQUALLY TRUE THAT:

Not everyone subscribes to the same dance publication!

(Note: Dancing Star Magazine, now in its 7th year of publication, has subscribers in the 48 states and many foreign countries.)

BINDERS for

DANCING STAR *Magazine*

Make An Excellent Gift for any occasion.

$3.00 — Holds 12 Copies

— FILL IN THE COUPON AND MAIL TODAY —

DANCING STAR
376 Almaden Ave.
SAN JOSE 10,
CALIFORNIA

I enclose $..... Binders $3 ☐

NAME.....

ADDRESS.....

CITY..... STATE.....

— — — — — — — —

FROM:.....

NAME.....

ADDRESS.....

CITY..... STATE.....

"Tomorrow? He'll be sorry *tonight!*"

BY AUBREY B. HAINES

KATHERINE DUNHAM:

ANTHROPOLOGIST-DANCER

[Part One of Two Parts]

When Katherine Dunham was eight years old, she gave her first dance recital. Organizing a dozen other small Negro girls into a troupe, she had them perform one Sunday night at the Baptist Church at Joliet, Illinois, with the proceeds going to the Christian Endeavor. "It was a hideous affair," Miss Dunham says as she recalls the event. "All the little girls' brassieres fell off." Sixteen years afterward the Century of Progress Exposition at Chicago hired Katherine to direct 150 young Negroes in a dance production at Soldier Field. Sighing reminiscently about the affair, Katherine again recalls, "It was terrible. This time eight of my little girls lost their brassieres."

The Katherine Dunham Dancers today are a company of seventeen performers—fifteen dancers, a pianist, and a drummer. Hand-picked and trained by Katherine herself, the company by 1940 was incorporated and earning well over $2,000 weekly.

Miss Dunham's background has contributed a number of elements to her diverse career. Her family was a pillar of the church in Joliet, where she was born in 1910. Annette Poindexter Dunham, Katherine's mother, was a school teacher, while her father, Albert Millard Dunham, descended from Madagascar via Tennessee and kept a cleaning and dyeing establishment by day. As a child, Katherine recalls, her father made her play **The Wedding of the Winds** on the piano. Mr. Dunham had a strange and improbable attachment for the mandolin and guitar. At night he became a fiend for music of a peculiarly sentimental variety. So he made Katherine learn to play the piano, while her brother, Albert, was pressed into service as second mandolin. The trio played nightly with Katherine's mother and the family doctor as an audience, until one night when Katherine was seven. Suddenly the girl stormed from the room in tears and anger, screaming in her childish treble, "I won't ever play — no, I won't ever **listen** to that windy marriage again!"

In high school and junior college Katherine was busy with her regular school work. On the side she was class poet, contributed occasionally for pay to **Child Life** Magazine, and pursued activities with the Terpsichoeran Club. This last was an "interpretative group," and Katie became its star and renegade. Subtly she converted its dances to her own ends, and by the time that she was ready to attend the University of Chicago, members of even this staid group were beginning to drop an occasional brassiere.

Before leaving Joliet, however, Katherine knew that her mind worked best as a choreographer and that her field must be group and not solo dancing. Therefore, still in her teens, she resolved to form a dancing school to help her earn her tuition at college and at the same time provide her with a reservoir of dancers trained in the Dunham manner. She entered into a long correspondence with a real estate agent on Chicago's South Side, and by mail she rented herself a studio which she was assured was "quite large enough for anything."

Her first night in Chicago she went at once to her new property. Delighted to find a large, beautiful old house, she felt like a squire. Hurriedly she tried the key the agent had mailed her, but it would not fit. Sh noticed, however, a dilapidated old stable in the rear. There the key fitted. With bugs in the stable, there was no water, and the furnace burst at the first suggestion of cold water. Hence Katie was forced to ask the assistance of a kind, slightly criminal friend who showed her how to tap a city gas main for free gas. Hunting her down, the police threatened to jail her. As a consequence Katie had bronchitis most of the winter. Her few students who could afford to pay tuition caught cold and were taken home by their irate mothers. Only a few of the hardier souls remained, but there was no money among them. Nevertheless, Katie managed somehow to drag herself to her university classes every day and did brilliantly.

In 1933 her formal education was interrupted when the board of the Rosenwald Foundation one day called her into their presence at the behest of Mrs. Alfred Rosenwald Stern, who had been impressed by one of Katherine's dance recitals in an abandoned loft. A committeeman asked what study Miss Dunham would like them to finance for her.

"It's a bit difficult to describe exactly," Katherine replied. "Do you mind if I show you?" While the board members gasped, Katherine took off her jacket and skirt and stood revealed in her rehearsal tights and blouse. "This," she said, "is the only kind of dancing you can learn in Chicago." Then she did some meaningless pirouettes, an arabesque, and personified a lovesick faun. "Now," she continued, "what I want to learn is something more native, more vital — something that will help me teach people about Negroes." At this she performed a short tribal war dance. "I want to go where dancing is done like that, find out why and how it started and what influence it has had on the people."

"How about the West Indies?" the chairman asked, not bothering to take a vote.

Katherine Dunham & Company in 'Acaraje'.

During her year in the Caribbean Katherine Dunham investigated Jamaica, Martinique, Trinidad, and many smaller islands, but her real love was Haiti. At the beginning of her stay there she had a difficult time, for the upper-caste residents, both Negro and white, were suspicious of this strange young woman who frequently disappeared into the bush for days on end. It was essential for the proper achievement of her field work that Katherine have the support of the elite, and she spent a hectic few weeks rushing back from her peasant friends and their dances to prim and disapproving teas in Port au Prince.

Happily collecting interesting data on native dances and their origins, Katie chose to ignore the glowering looks of the "better element" until she was warned that they were preparing to ask her to leave. Then she rented the largest theater in Port Au Prince and announced a concert. Drawn by rumor and gossip, the entire literate group of the island fought for seats, and some — expecting the worst — came armed with ripe fruit. But they did not use the fruit, for the performance which she gave would have offended nobody. Wearing a long tulle dress sprinkled with rosebuds, Katie minced politely through a bit of Debussy, a soporific Spanish number complete with castanets, and ended the affair with The Fire Dance, at the conclusion of which she released a flock of doves into the audience.

"Lovely, lovely!" people cried, and "How artistic!" So Katherine became, for the rest of her stay, a friend of the peasants and a guest member of the local aristocracy. In addition to a highly original report and a wealth of pictures which won her another six months' fellowship, Miss Dunham brought back from Haiti many new ideas, which she put into practice in primitive ballets for the Federal Theater.

Through a stanch friend, who later became one of the **Easy Aces** radio performers, Katherine met Mark Turbyfill, a ballet dancer with the Chicago Opera Company, and they developed the idea of a Negro ballet. Earl Delamarter, assistant director of the Chicago Symphony Orchestra, was enlisted, and the three together established a Negro school of the dance, which staged its first public appearance in 1931, with a **Negro Rhapsody** at the Chicago Beaux Arts Ball.

With such a background of accomplishment Katie's conquest of Broadway in the early 1940s seemed almost a minor achievement. In the Broadway musical production, **Cabin in the Sky,** she acted and danced the role of Georgia Brown, the Bad Woman, with considerable torridity. Then moving to the opposite extreme, she took a night off from her Broadway labors in January of 1941 to appear at the University Theater in New Haven, Connecticut, at the invitation of the Anthropology Club of the Yale Graduate School. There she put on her glasses and read "A Lecture-Demonstration of the Anthropological Approach to the Dance and the Practical Application of This Approach to the Theater."

Though some eighty per cent of the 250 persons in the audience were drama students — not anthropologists — Miss Dunham did not dance. Instead she helped her three drummers beat out the proper rhythms for the demonstration of the basic forms of native Haitian dances by a dozen members of the troupe she brought to New York from Chicago in 1940. "The movement of the **yonvalou** [Haitian dance] is fluid, involving spine, base of the head, chest and solar plexus," Katherine said in her address. "The effect is complete relaxation. There has been no tenseness . . . of muscles; instead, a constant circular flow has acted as a mental narcotic."

(To Be Continued)

The SIGNATURE of LOCALITY /

j marks

● Carmen Amaya in San Francisco . . . I suppose the debates in regard to determining the finest Spanish dancer will never cease. For me personally, however, it is always concluded with the work of Carmen Amaya. She and her dancers, the entire status of her programs, always seem to reach the finest possible reflection of the Spanish soul at least in one important factor: the gypsy.

During her week-long engagement at the Curran Theatre, Carmen Amaya reaffirmed the countless recollections of fine theatre which she consistently leaves wherever she performs. Through all of this, the shifts, changes and silences of the dance theatre, as well as the passing of time, this performer's amazing gifts grow and mature. I can't think of another dancer who can be credited with avoiding the point of arrested development when fame and success call a halt to progress, leaving us with tepid repititions of what we have already seen too many times. Each appearance of Miss Amaya seems to expose some new element of her art, some greater depth of her profound folk simplicity.

To speak in regard to any single work on her program would be like favoring one or two songs in a folk song recital. For though the works themselves are splendid, and they are indeed compositions of the first order, the importance of an Amaya program, it seems to this writer, doesn't rest upon individual works but, instead, the levity and intensity and kinetic concept which automatically gives substance to every movement Amaya executes. In seeing her, I have a feeling, we are seeing **dance** in its most basic, pure form: Movement which means what it is . . . movement existing as an autonomous language.

For this reason I always find it difficult to consider Amaya a Spanish dancer **per se;** if she is a folk dancer, then she reaches the idiom of the folk in its most universal meaning. I mean by this that her native insight into the intelligence of movement penetrates beyond a national or regional or temporal area of expression. Her **anguish,** which is often playfully pointed out, is in fact her vitality and her resource for reaching toward and touching life as lived. In this way, when you see Carmen Amaya, you are seeing **dance . . .** and not **dancing.**

● The Dick Ford Dancers of San Francisco gave two programs of various works in late October. "Moods in Movement," "Dance

Negre," "The Goblet," "Holiday," "Chaconne in D Minor," "Summer Wind," "Hitchhikers," and "A Musical Comedy Suite" constituted a program given, in the main, to the amalgamating of ballet and modern dance.

The principle of the Ford dancers, it seems to me, rests primarily upon an effort to make modern dance popular. In this way their works fall into the area of entertainment. And, indeed, some of their works were indeed entertaining: particularly the nimetic "Hitchhikers." Their more serious work, "The Goblet" and "Chaconne," proved a bit naive in context and treatment. I'm not certain that Mr. Ford fully appreciates the substance and nature of musical composition, resulting in a somewhat arbitrary relationship between music and movement.

Beyond this, the program seemed to indicate not an appreciation and understanding of the outposts of the modern esthetic movement, and, from this basis, a popularization of its serious intents instead, it seemed to indicate a misunderstanding of what we call modern art and therefore to be a refusal and rejection of its profound nature. The only problem in the popular product is almost always a body without a person inside of it.

● Ballet Celeste of San Francisco, an amazing group of dancers under the age of seventeen, will perform this month in a program dedicated to Ted Shawn. Featured will be a number of the balletic compositions which the company, under the direction of Merriem Lanova, has performed in a variety of American cities as well as San Francisco.

● Spencer Barefoot, the west coast concert manager with the vastest possible appreciation for the unique in theatre presentations, will sponsor four major dance events during his eighth season of the Celebrity Concerts. These will include The Paris Ballet, the Jose Limon Dance Theatre, the Yugoslav State Ballet ("Kolo"), and Dame Ninette De Valois in the lecture, "Ballet and the Contemporary Scene."

JUDITH MODELL

The Paris Ballet of Lycette Darsonval, will make but one San Francisco appearance. The characteristically French company, sponsored by the Asosciation Francaise d'Action Artistique and the Ministry of Foreign Affairs, will be the second attraction of Mr. Barefoot's Celebrity Concerts series.

Heading the brilliant and youthful Paris ballet is Lycette Darsonval, premiere danseuse of the Paris Opera Ballet, who has made the program of her company's first American tour a stimulating and revealing resume of the traditions of ballet at the Paris Opera . . . from the 16th century court levees of Catherine de Medici to the present day. Presented in the true French tradition will be the dancing styles of over two centuries. The carefully chosen company, which has made far-ranging tours of Europe, Africa, Asia and South America, represents all of the great

dance centers of France. Of Lycette Darsonval and her colleagues, the press has been ecstatic.

The program will include "Divertissements on Excerpts From the Music of Gounod," "Le Combat" to the music of De Banfield (In the N. Y. Ballet repertory also), "Rondo Caprticioso" to the music of Saint-Saens, "Pas de Deux Classique Espag" to Minkus and "Sylvia (Act III)" of Delibes.

Featured will be Gerard Ohn, of the Etoile du Ballet des Champs Elysees, as well as Genevieve Dodefroy, Alice Bess, Robert Poujol, Violette Lautard, Gabrielle Keskinis and Jean Pierre Toma. Accompaniment will be supplied by Gilbert Mellingner and Zenon Fiehbein at the pianos.

● The Yugosalv State Ballet Company will appear for two evenings under the sponsorship of Spencer Barefoot. Officially sponsored in its national tour by the Yugoslav Government and Impresario S. Hurok, the widely acclaimed company takes it name "Kolo" from the title of the dance which is most typical of Serbia. Its permanent home is Belgrade, the Serbian capital, where it was organized in 1948, and has been entirely subsidized by the State, through the Ministry of Education, ever since.

The progams of the fifty-five members of "Kolo," comprising an immensely rich variety of dance and song, have been hailed in the major capitals of Europe. Their performances in the United States have thus far brought them equal acclaim. And if they impress us as another national folk ballet did some months ago, "Tenac," we will have attended some of the finest folk dance ever seen in this country during 1956.

San Diegans, Vincent Scillato and Carmen Carlos, placed second and third in the Chicago Sun-Times Harvest Moon Festival last month. —Hawtree Studio

● A YEAR'S ENDING . . . amidst what appears to be the fullest season of dance San Francisco has had for some ten years 1956 brings itself to a sudden close in the foggy city. Last year at this time, in reviewing the events of 1955, we commented briefly upon our hopes that the flow of dance in San Francisco would persistently increase. And so it has. New visiting dance c o m p a n i e s , visiting lecturers, greater awareness and thus new dance groups of local origins. Some years ago May O'Donnell dreamed of a West Coast dance center in San Francisco and gave it a very great try. But few were ready. Dance was still not important enough to the public or affiliated artists. Now, some years later, that same dream seems to be coming true. It's an interesting and hopeful note with which to end the year. San Francisco: dance center of the West Coast!

R. HASOUTRA

THE DANCE IN NEW YORK

AMERICAN DANCE FESTIVAL:

The American Dance Festival, sponsored by Connecticut College and dedicated to modern dance, gave its ninth annual showing at the Palmer Auditorium at New London, Connecticut. Jose Limon and company with Pauline Koner as guest artist and Doris Humphrey as artistic director, have been more or less permanent features on the teaching staff and at the performances for many years. The guest artists invited each year usually teach a few special courses and, at the end of the season, appear in the Festival. This year, they were: Anna Sokolow's Theater Dance Company, Alwin Nikolais' Henry Street Playhouse Dance Company, Pauline Koner and Company, Ruth Currier and Dance Group and Doris Humphrey's Repertory Group of the Connecticut College Dance School. The soloists were Margaret Dietz from Germany and Birgit Akeson from Sweden.

The first of the five performances opened with Jose Limon's "Symphony for Strings" to William Schuman's music, a flashing, sparkling work, created for the festival last year. Pauline Koner's "The Shining Dark" to music by Leon Kirchner, was shown for the first time. "Inspired by certain incidents in the life of Helen Keller," it is an ambitious effort, not too happily accomplished. Miss Koner is a dancer of first quality, yet even she could not handle the subject which is one, I fear, should not be attempted in dance form. When it is clear enough to understand, it offends and when abstracted away from the too personal, it is weakened and confused.

Ruth Currier's "Becoming" was pleasant, well composed and beautifully performed by herself and company — but is smaller in concept than her usual works. Miss Currier, however, has a lovely lyric quality of movement, always a joy.

The program closed with Jose Limon's "There Is a Time" with music by Norman del Joio. Based on a biblical theme—"to everything there is a season, a time to be born, a time to die, etc."—it is a beautiful work measuring the ways of mankind with humor and deep understanding. The opening and closing circular movements were particularly striking. This work was first seen last year at the Julliard Concert Hall under the name of "Variations on a Theme."

The second day of the festival brought Anna Sokolow's "Rooms" to music by Hopkins, a well known and highly acclaimed work dealing with the tragic loneliness in each human heart. Alwin Nikolai's Henry Street Playhouse Company in "Kaleidoscope" was sensational. The approach to composition and use of movement are utterly original and fascinating. Mr. Nikolais' school has been working for some time on new methods and attitudes toward forms and composition in movement and this is a brilliant example and promise of greater to come.

The closing number was another favorite from the 1955 festival: Pauline Koner's "Concertino" to music by Pergolese.

Third Performance:

Jose Limon's "Scherzo," first performed at last year's festival, was magnificently danced by Mr. Limon and four of his Male Dance Company, making their own rhythms on the drums with which they danced. It was a dynamic, thrilling experience. Ruth Currier's "Triplicity" to music by Pick-Magiogalli, is a pleasant, amusing little version of the old triangle — two gals and a guy. Betty Jones displayed a delightful quality of humor and clowning.

Margaret Dietz, pupil of Mary Wigman, has been on the faculty of Connecticut College for several years. Her solo composition "Of Burden and Mercy," to music by Benjamin Johnson, was created especially for this year's festival. Miss Dietz is a beautiful dancer with extraordinarily smooth, flowing movements and an excellent sense of theater and projection.

Brigit Akesson, a well known dancer in Sweden, made her first American appearance on this program and presented two brand new numbers: "Music for Strings, Percussion and Celeste" by Bartok (Third Movement only) and "Persephone Dance" from the Ballet "Sisyphos," to music by Blumdahl. "Movement," a dance without music, was an older composition. Miss Akesson has a sharply introverted, individual concept of dance, so abstracted that, at times—and long times at that, she seems scarcely to move at all. Yet she has tremendous physical power, control and capability. One has the feeling that great dramatic emotions are tearing her within but an iron will permits little of it to show or, perhaps, it's like hearing a faint echo of music and suspecting that a whole symphony is playing. The strange tension thus set up can have considerable dramatic effect but runs the risk of losing the attention of the observer. The very early modern dance in Germany made much of this "innerliche spannung" (tension within) as opposed to dance of form only. It served a good purpose in making a dancer look within for valid expression of her own emotions and it still has a place in the studio as an etude, but for America, at least, it is not sufficiently expressive for public performance.

A revival of Doris Humphrey's masterpiece "Song of the West," with music by Roy Harris, closed the program. This epic of "ancient rites to a mysterious desert goddess" is poetic and powerful. Betty Jones, one of Jose Limon's most talented dancers, surprised us by singing the ancient chants in beautiful voice. The dancers were Miss Humphrey's pupils of the season and, although they have not yet reached the point of ability to do full justice to Miss Humphrey's work, the composition itself is so well knit that it was good to see.

From STEPPING TONES...

NEW Releases!...Fourteen Different Dances!

ROCK AND ROLL • BOOGIE • MAMBO • CHILDREN'S • BUCK • MODERN JAZZ
BALLET • PERSONALITY SINGING • TAP • BLUES • SOFT SHOE • SONG AND DANCE

No. 41 St. Louis Blues *(Modern Jazz & Blues)*

No. 42 Rock & Roll Boogie *(Modern Jazz & Bop)*
Darktown Strutters' Ball *(Song & Dance)*

No. 43 When the Red, Red, Robin Comes Bob-Bob-Bobbin' Along *(Buck — Song & Dance)*
Dancing Shoes *(Soft Shoe — Song & Dance)*

No. 119 Mickey Mouse Mambo *(Children's Mambo)*
Mickey Mouse's Birthday Party *(Children's Song & Dance)*

No. 211 Fairy Doll Ballet
Complete Ballet Production *including:*
Entrance of the Dolls
Fairy Doll Waltz
Mama Doll
March of the Dolls
Grand Finale

No. 212 Ballet vs. Jive *("Dancing on the Ceiling")*
Chimes of Spring *(Ballet Waltz)*

Order immediately from your nearest distributor or direct • Write for FREE Catalogue of records, routines, sheet music.

ST-176

STEPPING TONES • P. O. Box 24186, Village Station, Los Angeles 24, California

Lycette Darsonval and Gerard Ohn, a pas des deux from 'Don Quichote'.

Jose Limon and Ruth Currier in 'The Exiles'. —Photos by Stephan

Fourth Performance:

"Ritmo Jondo" with music by Carlos Surinach, which Miss Humphrey choreographed in 1952 for the B. de Rothschild Foundation, was revived — and high time, too! It is a fast, strong and charming composition "of men, of women, of meeting and parting." Jose Limon, leader of the men, and Pauline Koner, of the women, carried on the battle of the sexes among the gypsies, with great glee, humor and style.

"The Exiles" is one of Jose Limon's most interesting works. He first danced it with Letitia Ide at the 1950 Festival. This year it was revived with Ruth Currier as his partner. To Schoenburg's "Chamber Symphony," in two movements, "The Flight" and "The Remembrance," a strangely moving picture of Adam and Eve unfolds with pristine beauty — from the first naive physical awakenings, through abject fear into the tender concern of human relatedness. Ruth Currier was an unbelievably beautiful Eve and danced more brilliantly than ever before; however, she seemed more child than woman and somehow stood outside the inner mood of the piece. Perhaps, it was because her leotard looks so much like flesh and she wore nothing else but her long blonde hair. The grand unity of the whole, so remarkable in 1950, was not quite recaptured but the work itself is fine.

Fifth Performance:

The last day brought repeat performances of Limon's "There Is a Time" and Koner's "The Shining Dark." Anna Sokolow's "Lyric Suite," to music by Alban Berg, closed the performance. Miss Sokolow is one of our albest choreographer's and this is an excellent work but the costumes were unfortunate coming, as they did, after well-fitting, beautifully designed costumes which Pauline Lawrence made for the Limon Company.

On the whole, it was a good season and the revivals were well chosen, but there were too few new compositions and these were not of the stature of the old ones.

THE ROYAL DANISH BALLET

The great event of the early half of this season was the first appearance of the entire Royal Danish Ballet. Last year Ted Shawn presented twelve of the principal dancers at Jacob's Pillow and, ever since, we've been eagerly awaiting the appearance of the full company. They proved to be all that we had hoped for—and more—and they achieved an unqualified, highly enthusiastic success.

Next to the Paris Opera Ballet, the Royal Danish group is one of the oldest ballet companies in existence for they were of considerable artistic importance under Vicenzio Galleotti as far back as 1775. In fact, one of his ballets, "The Whims of Cupid," first presented in 1778, is on the current program. But the influence of Auguste de Bournonville is the one most evident today. Pupil of the great Vestris and member of the Paris Opera Ballet, in 1830 he went to Denmark, reorganized the Royal Ballet and developed the basis for today's company. Even fifty years after his death, they are still ruled by his technique and taste. It was fascinating to see the same ballets and same technique used by Marie Taglioni so long ago. Rarely do we have the opportunity of seeing a clear and perfect picture of the source of a tradition in an art medium. One other such glimpse came in Salzburg when I attended a Mozart concert given in the courtyard of the same castle where Mozart wrote and performed his music. The flickering candles on the music stands, the costumes on the musicians and attendants, the clear, surging beauty of string music blending into the moonlight around the castle towers —— rolled back the centuries. The Royal Danish Ballet did the same for me.

Why are they so different from anything we have seen? Different portes des bras, elevees, jêtes — but the technique is fundamentally the same. They use frank and almost literal pantomime and we do not. The main difference, perhaps, lise in their approach. They are secure. Not only physically secure, after spectacular turns and leaps, but there is a sense of inner security which

A MERRY CHRISTMAS and A HAPPY NEW YEAR
TO ALL OF YOU FROM ALL OF US AT A & L

Quality Theatrical Supplies at popular prices — Costume Fabrics * Dance Footwear * Majorette Boots * Knitwear * Batons * Hawaiian Goods * Braids * Sequins * Cords * Rhinestones * Costume Wigs * Plumes * Theatrical Makeup * Novelties * Danskins * Musical Accessories.

Featuring SELVA TOE SHOES, TAPS *and* ACCESSORIES

Al Margolin Larry Margolin

A&L THEATRICAL FABRIC & SHOE COMPANY
1823 Franklin St. TW. 3-5143
OAKLAND, CALIF.

Al Margolin

Larry Margolin

—WRITE FOR NEW CATALOG—

MAIL ORDERS PROMPTLY FILLED

is felt all the time. They are there to entertain you pleasantly, charmingly, with their best in dance but they are not frantic to win your favor or vie with each other for personal recognition. They have a story to tell — everything is story — no abstract stuff for them! And they tell their stories beautifully.

It has been said of the present generation in America that we have lost sight of what we are in order to "be as you desire me." The competitive world in which we live has made the artist strive too hard to compete, to succeed by overshadowing others, in, short, to sell himself. And in our world, how else will he eat, let alone be noticed? But for two hundred years the Danish dancers have been supported by their King and Country. From the first training, begun at about eight years, till the last farewell performance and then on into old age pension, their place in life and art has been assured. Naturally, this makes for inner peace and security which frees the dancers to give their best to perfecting their work. Also, dancing with lifelong companions develops a unity that is rare and beautiful. To American dancers, they seem fortunate beyond dreams. To American audiences, they seem to be from another and brighter world, so accustomed are we to see the drama of competition and to feel the urgency of a performer's need to "put himself over."

There are no prima ballerinas, etc., in the Danish ballet; there are simply "solo dancers," "ballet dancers," "ballet aspirants" and "ballet children." No one is featured above the other, the names being listed in the order of the dates of their admission to solo rank. The company is young, fresh, good-looking, in excellent form and the male dancers are especially noteworthy. Auguste de Bournonville was a great dancer himself and, naturally, developed male techniques most carefully. It is also said that, being so far from Paris, he escaped the influence of decadence which befell the male dancers in France. Whatever the reason, these lads have a wonderful verve, true masculine power and astonishing elevation.

The repetoire was drawn from nearly two hundred years of ballet creations, from 1778 to 1955-6, from Galleotti's "The Whims of Cupid" to Frederick Ashton's "Romeo and Juliet," de Bournonville's "La Sylphide," the original story as danced by the famous Marie Taglioni and St. Leon's first "Coppelia," Fokine's "Petrushka" and "Chopiniana," Balanchine's "Night Shadows" (La Somnambula), Lichine's "Graduation Ball" and E. Walbrom's "Dream Pictures" and de Bournonville's "Napoli."

Mr. Aashton's "Romeo and Juliet" was the highlight. It is a masterpiece of dramatic eloquence and the Danish dancers' natural talent for acting completed it perfectly. As Juliet, Mona Vangsaa, with a lyric, rather wistful charm, was tenderly feminine and yet dramatically powerful . . . Henning Kronstam was superb as Romeo, in fact, this young dancer, only this year

HAPPY HOLIDAYS

TO ALL

from

the

DANCE EDUCATORS OF AMERICA, INC.

Headquarters in New York City
Dance Capital of the World

VIOLA KRUSE
Secretary-Treasurer

DEA

46-31 193rd Street
Flushing, New York.

Jose Limon —Stephan

TRADE MARK, REG.

(DANNY HOCTOR, Pres.)

RECORDS

ROUTINES

SHEET MUSIC

★ ★ ★ ★ ★ ★ ★ ★

Send For FREE Catalogue

Dance Records, Inc.
P.O. Box 289
Radio City Station
New York City 19, N. Y.

appointed soloist, seems to be capable of anything. He doesn't just leap, he soars through the air, touches the ground but a moment and without visible preparaiton, is off into the air again. It is fantastic. M. de Bournonville's old favorite "La Sylphide" was another revelation of beauty. Set in Scotland, there was a strange Celtic magic to the woodland nymph's influence upon the young Scotsman, James. And a gathering of the clan, with bagpipes playing and kilts flying, was glorious. Margaret Schanne as La Sylphide held a fine balance between human love and elfin elusiveness but Henning Kronstam, as James, again soared away with the honors. Niels Bjorn Larsen, as the Witch, was brilliant.

The Royal Danish Ballet was a joy to see — and we can learn much from it.

LYCETTE DARSONVAL & COMPANY

Lycette Darsonval, star of the Paris Opera Ballet, and her company appeared at the Brooklyn Academy of Music and unwittingly invited comparison with the dancers from Denmark — since the Paris Opera Ballet was the original source of technique for both. They are indeed different, the Danish offspring having left the French parent far behind. To be sure, the Opera Ballet in Paris has been used mostly as a sub-attraction to the Operas and has not bloomed on its own for a long time, most of the great dance events seen in Paris having been foreign dancers.

Mme. Darsonval is a good technician with a few rather spectacular tricks she is handsome, forceful, with strong stage presence, but in the pro-

gram she brought here, the spirit of dance was lacking and the trite choreography very poor indeed.

"Divertissments" to a musical medley of Gounod, was frankly a vehicle for showing off the technical skill of the eight young dancers in her company. The "Pas de Deux" from Don Quichote was sad. I believe that both she and her partner, Gerard Ohn, have the technique to perform this classic duet but what they lacked was taste in phrasing, and in general tone. Mme. Darsonval also presented an ararngement of "Sylvia" (Act III) of Delibes and a dramatic opus called "Combat" to music by R. De Banfield.

The company, four young and attractive girls and three fairly sturdy lads, have good technique but have had poor direction. The general feeling was that Mme. Darsonval had hastily whipped up the company without much care or respect for our taste and knowledge.

AGNA ENTERS

Agna Enters gave a performance of her inimitable characters at the Brooklyn Academy of Music and it was good to see how solid and well built were her conceptions of nearly twenty years ago, for they hold up today and are as valid and fascinating as when first seen. Not many dances that took our fancy so long ago could stand this test. Miss Enter's work is unique — neither using dance nor pure pantomime, she manages to create a character, a situation, a mood, with swift, unerring force.

"The Boy Cardinal," long our favorite, is a sharp comment on the pleasure loving, rather decadent young boy hidden beneath the scarlet robes of formal priesthood; "Lleur du Mal" — a music-hall tango of 1900 with waspish highlights; "Vienna Provincial (1910)", a touching figure of a lonely young girl yearning to reach forth to the world but held by the tidy, empty habits of her home; "The 16th Century Pavana of Spain"—with velvet robe, jewels and courtly facade cloaking a murderous heart; "Balletomaine"—a foolish, frolicsome farce! Each one is unforgettable.

It is good to see our old favorites and when Miss Enters announces a program, she is flooded with requests for one or another or all of them. However, I would like to see the fruit of her more mature concepts. With her subtle insight, her humor — both sharp and gentle — and her deep, tender understanding of the nature of humans, almost any comment she makes would have universal appeal. Since she has grown in stature during these years by having become a writer of accepted merit and a painter of no mean ability, it would be good to see this growth reflected in this, her first medium, whrein she is unique.

Lew Serbin CO.
SINCE 1928
the west's most complete theatrical supply house
FABRICS & TRIMS, Fluorescents our specialty
Most Original and Largest Selections
FASTEST, MOST DEPENDABLE MAIL ORDER SERVICE
FREE Catalog to Teachers Only
171 O'Farrell St., San Francisco, Calif.
DANCE FOOTWEAR
Accessories
Dance Records
Max Factor's
Make-up - Wigs
DANCE TOGS
Leotards-Tights
Opera Hose
DANSKINS
Skating Skirts
■ STEPPING TONES and STATLER DANCE RECORDS ■

LONDON

★

Peter Craig-Raymond

Antonio . . . Luisillo . . . Greco . . . London sees all of them this winter. Antonio is just ending his eight-week season at the huge Palace-theater, Luisillo comes to the Princess this week, and Greco opens at the Festival Hall for Christmas. One wonders what they do in Spain these nights . . .

London critics (legit) returning to town from B'way have always had one praisebit left: we have no scalpers here. Now even this is gone. Bolshoi tickets were retailing at $15 for $1 seats, up to $60 for $6 originals. Wherefor 'Fair Lady' now?

A few days after Galina Ulanova appeared on BBC-TV, Margot Fonteyn — seldom available to this medium — danced for ATV (one of the commercial outlets) cameras. Other dancers on TV: April Olrich now mixing both legit and comedy with her dancing; Sheila Nelson — with the Wells for eight years — on BBC-TV in 'The Wayward Saint,' Elaine Fifield on BBC-TV, Alicia Markova on AR-TV.

Barbara Joss, onetime Wells dancer, with Marilyn Monroe in 'Sleeping Prince' and into 'Fanny' opening Drury Lane this month.

Surprise segment of the winter international vaude showcase at the Prince of Wales was occupied by Amparo Renkel and Paco de Ron-

MORE teachers are using Russell Records every day.

MORE students are using Russell Records for home practice.

MORE dealers and theatre supply companies are selling Russell Records than ever before.

MORE selections and variety of tempos are available on Russell Records.

MORE Russell Records are available today than ever before.

Write Today
For A Complete Catalog

RUSSELL RECORDS
2480 THOMPSON BLVD. VENTURA, CALIF.

da with four supplementary dancers. In a season dominated by Spaniards, this young group made little impression except that a promising small company was in preparation.

Festival Ballet will spend Christmas at the Stoll theater instead of at their usual home, Festival Hall. Jose Greco is there. But 'Where the Rainbow Ends' with Alicoa Markova (and Anton Dolin as usual?) will still be seen: switched to the Coliseum this time.

Elaine Fifield's promotion at Sadler's Wells to the title of ballerina is — expectedly — an anticlimax in the ballerina-status she has been giving her roles for some time past. Her Odette-Odile in Lac, immediately after the official proclamation, was one of the finest young performances in years.

BBC-TV managed the allegedly impossible in getting Ulanova and the Bolshoi into their cramped, outdated studios for a swift excerpt from Lac, produced by Margaret Dale. Sadly, little of the production projected well and Ulanova — still superb — was seen far from advantage.

Audrey Farris, in 'Plain & Fancy' at Drury Lane, has joined the Sadler's Wells Theatre Ballet . . . 'Girl' comic-paper has awarded a $600-a-year ballet scholarship to Carol Beasley . . . Vera-Ellen just finished her ABPC movie, 'Happy Go Lucky' with Tony Martin . . .

WITH BEST WISHES FOR
THE NEW YEAR

DANCE MASTERS OF AMERICA INC.
J. HOWARD FERGUSON, *Pres.*
LEROY H. THAYER, *Sec.-Treas.*

Europe's Most Amazing Teacher

by KLARI SZECHY

TWO brilliant dancers from behind the "Iron Curtain" appeared recently in London and there is no doubt that such dancing had not been seen here by our generation.

I do not wish to enter into polemics—a great deal has already been said about their style. But one thing is certain: their superiority over the dancers in the West was proven beyond doubt.

Nora Kovach and Istvan Rabovsky shook the entire ballet world, first here, then in Paris, and I am sure I will satisfy the curiosity of many readers who wonder how such dancers were trained to such high standards.

I myself have spent seven years in training with Ferenc Nadassy, ballet master of the Budapest State Opera, who also trained Kovach and Rabovsky prior to their going to Soviet Russia.

He brought them to such a high standard that they were noticed by Galina Ulanova who invited them to Leningrad and Moscow. Maestro Nadassy was a progressive. I find his method, which I follow in most ways, different in many respects from that taught over here. I consider this method better—as could be seen from the few glimpses we had of Rabovsky and Kovach.

The first and most important aim of Nadassy was to achieve technical purity and perfection. He did everything at the same time to develop feeling and expression but he used to say that you cannot really teach feeling. A dancer must be born with it and, if it is there, it is bound to come out sooner or later.

On the other hand feeling and expression are lost if the dancer has to struggle with technical difficulties. Such worries should not exist when it comes to performing. This method achieved a surprisingly high standard in the corps de ballet as well. Any corps girl can execute thirty-two fouettes with ease! In technique there is not the enormous difference as here between the corps and the principals.

All Possible Means

The musicality of a dancer is developed by all possible means. I find here in England that, generally speaking, the corps does not seem to be sufficiently musical . . . they lack rhythm, harmony and—definitely—they fail to convey the music to the audience. I cannot help thinking that this must have something to do with their training.

The musicality of a dancer has to be brought out right from the beginning. The most simple exercise should be executed in perfect harmony with the music.

When there is harmony, feeling comes more naturally and the dryness of technique is overcome. It is the duty of the teacher to set the rhythm of every exercise and to keep a constant ear on the pianist, too, so avoiding slapdash, disinterested accompaniment. You have to make the students feel the music, not only with their feet but with their whole body, arms, head . . . all should move in harmony. This will make them find the spirit of dancing even in the most difficult and tedious exercises. They will enjoy the " dancing," forget about hard work. Thus technique, through harmony, develops with ease.

We have to admit that the ballet score is sometimes difficult to tackle, even for the well-trained and musically talented dancer.

Tap Dancing

I mentioned that Maestro Nadassy was very progressively minded. In his school he opened a course in tap dancing, which was taught by an expert. He advised everybody, including the principal dancers from the Opera Ballet, to attend a class once a week. He said that tap could assist in developing the sense for rhythm and would help the dancer to overcome difficult rhythmical changes in the music.

It proved to be very useful. Naturally, many frowned upon this at first, but soon it attracted enthusiasm.

To go even further he engaged a prominent teacher of acrobatics—for obvious reasons ! If a dancer was becoming too stiff this was easily checked before it could go too far. But, unless it was absolutely necessary, he never compelled anyone to attend these extra classes.

His students were merely advised of the advantages such classes offered.

Perhaps it will sound surprising that we only had one pointe class a week. But this from start to finish demanded everything on pointe.

I would like to mention that no beginner was allowed to put on pointe shoes except after a full year of solid training through the basic steps in soft shoes.

I was shocked, here in England, to see in several schools that, after a few weeks, beginners are advised to start pointe work. This, of course, is criminal, because the muscles are not yet ready to take the strain. I am sorry for the student who, of course, is thrilled by the mere thought of her first pair of pointe shoes. She cannot realise the harm she may do her own career.

Character classes were regular features of every week. Starting with special character barre work—this has its own technique.

Exciting

These classes were the most exciting of all and we looked forward to them in spite of the fact that they were also the hardest. Most English dancers avoid character classes, which they definitely dislike. I wonder why ? Character work is an organic part of a good ballet training. It builds up endurance, strengthens the muscles.

Taught the right way it brings out the expressive power of the entire body and gives the dancer the "attack" which makes her ready to convey with ease the most dynamic parts of any choreography. Character work is of high importance.

Girl dancers were also trained for wide and big leaps, not only for small jumps and beats as they are here. Boys, of course, developed this even more—I should say to the highest possible standard.

The dancer here is trained more for the static beauty of line than for the dynamic expression of movement.

Here, the dancer excels in balancing a position to such a length of time that it often is really overdone. One has the feeling of looking at a lifeless statue. Through this dancing becomes cold, frozen and loses its elan. Balancing for its own sake becomes meaningless, and the sensation of a live performance suffers.

Pirouettes and turns were taught by Nadassy in a superb way. It was one of his specialities.

Once a week we had special pirouette classes ; here we had ample time to concentrate on this very difficult subject alone. Every form and type of turn

ART TEEN'S yardstick is Quality with low price

YOU GET MORE FOR YOUR LEOTARD DOLLAR!

We make our leotards and costumes in our own factory workrooms . . . all the expert workmanship and styling are our own. The fabrics are the finest (less shrinkage) . . . The number of our styles, colors and sizes never more abundant. We believe our delivery the fastest in the trade. *And our prices are deliberately low so you may earn more than 50% on resale.*

WE PAY POSTAGE. Over a period of time, this is a considerable saving for you.

Inspired Recital designs you've never seen before . . . Teachers and Schools only, write today for Recital Catalogue. Free to old customers; $1 for new, refundable with your first purchase.

ART TEEN Sportswear Co.

226 So. 11th St., Philadelphia 7, Pa.

Wholesale Prices start at $2.50 ea. and up

CARMEN AMAYA
from Los Angeles

by Beatrice de Baltazar

Carmen Amaya's unique artistry has been compared with everything from Vesuvius to atomic detonations. She and her company, featuring Sabicas, the great flamenco guitarist, gave two weeks at the Huntington Hartford Theatre. The program was changed for the second week.

This pure blooded fiery gypsy has performed before audiences since she was four years old. When it came time for Carmen to attend school she fascinated her classmates with dance so that her teacher could not get their attention to teach the ABCs. Consequently Carmen was released from school and furthered her studies of dance on the bright shores of the Mediterranean.

Of all the gypsies of Spain, Carmen is the truest, most illustrious exponent of gypsy culture. She is positively a flaming example of this ancient art form. I remember an interview with this loveable genius, on one of her first visits to America, when we all sat on the floor sipping sour red wine.

Carmen Amaya's fiery temperament and magnificent abilities in the flamenco dance were first brought before an international audience in 1929 at the Barcelona World's Fair. She was called to Paris shortly after that where she triumphed together with the celebrated Raquel Meller.

In her **Alegrias,** Carmen taps her feet softly and snaps her fingers while she takes her elegant pose in profile to her audience. One sees that she waits to "tune in" while her company is gathered in half-circle upstage clapping out the rhythm with the guitarist. Suddenly, then, she begins her dance and the audience wonders what

---

was executed from the slow controlled turn to the speediest. Nadassy taught us how to stop sharply and steadily from great speed. This was where the real balance was needed.

For Everything

As you see, we had special classes for everything. We were given sufficient time to concentrate on one subject at a time and the opportunity was given really to go into it fully. Nadassy's schedule gave us a different task every day, our interest thus being kept fresh all the time. We were never bored by the repetition of exercises day after day. Once a week we had ports de bras and variations. So there was no monotony, every class had its own excitements. It was more like a performance each time rather than just another class struggling for perfection.

Nadassy had his own way of making the most of everyone's talent—without shouting, without praising. He never praised anybody. The most remarkable results were taken for granted by him.

I believe Ferenc Nadassy to be one of the greatest dance teachers of today.

(Reprinted from Victor Silvester's Album—Centaur Press)

Let the
Associated Dance Teachers of Southern California
Dance Masters of America Club No. 1
Assist YOU in your goal to become a MASTER DANCE TEACHER
Don't put it off — WRITE TODAY for complete details regarding:
☆ Associate Membership
☆ Active Membership
☆ Junior Membership
Ursula Murray, Secretary-Treasurer
214 So. Los Robles
Pasadena, Calif.
Lucille Iverson, President

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS, INC.
Extends Holiday Greetings to all members of the dance profession and best wishes for the New Year

DATES TO REMEMBER
with C.N.A.D.M.
November 25th, Omaha, Nebraska
Chicago — February 3rd and April 7th
FOR DETAILS WRITE TO
Edna Christensen, Sec. Louis Ege, Pres.
32 W. Randolph, Suite 1610, Chicago 1, Ill.

broke loose. She flashes deeper into her torrid flamenco mysteries, working her dance into a frenzy of perfect foot work, too swift for the eye to perceive. Each tap of the foot is clear and distinct. The applause is tremendous.

The company features **Sabicas,** Carmen's husband, who charms with his great music; Pepita Ortega and Goyo Reyes, Curro Amaya, Jesus Sevilla, Olga Fernandez, Begona Palacio, with Alfred Speranza, pianist, and Domingo Alverado, flamenco singer.

The select minority of connoisseurs of Andalusia proclaim Carmen Amaya to be the greatest in the flamenco dance. It is indeed a privileged experience to see her and a shame that more are not able to partake of this great artist's work.

THE DANCE

By Helen Ellis

When I practice at home
I can stand on my toes,
But once in the ballroom
I fall on my nose.

Original **Barney**
manufacturer of
TOE DANCING SHOES
for over forty years.
The ONLY Toe Shoe of its kind.
This is an entirely new toe shoe. BARNEY has now made it possible for you to get on your toes properly by an improvement correcting balance and constructing the arches to give you support in the proper place. BARNEY toe shoes are worn by the most famous dancers.
Pink, White or Black satin pleated suede toes.
Pink, White or Black all satin pleated toes.
If no agent in your town you can buy direct.
— BARNEY 634 - 8th Avenue New York 18, N.Y. —

THANK YOU FOR TELLING OUR ADVERTISERS THAT YOU READ ABOUT THEIR PRODUCT IN
The DANCING STAR

PAVLOVA 1881-1931
A Biography
Edited by A. H. Franks
(Macmillan, 1956, N. Y. City)
144 pp. Indexed (with photographs)
$2.50

In commemoration of the twenty-fifth anniversary of the death of Anna Pavlova, A. H. Franks has done an admirable job of editing a series of chapters written in the main by Pavlova's admirers, friends and leading authorities on the book's subject: Pavlova. In his excellent chapter of some forty pages, Mr. Franks himself has contributed an interesting and detailed Biographical Sketch on Anna Pavlova, both as a dancer and a woman. He states that while he did not personally meet Pavlova, he did do a tremendous amount of research on his subject. Research which included talking long hours to those who did know her and by "digesting volume after volume of press cuttings and other materials." He also worked closely with various members of the former Pavlova company.

Mr. Franks covers most adequately the great lady's life, albeit briefly, from birth 'til death. He seeks also to answer some of Pavlova's critics who would sell her short, so to speak. "In making her out a goddess these people did less than justice to a great artist who was equally a woman . . . "

Other contributors to the book include Sol Hurok who writes from an "Impresario's Viewpoint"; Muriel Stuart, "With Pavlova at Ivy House"; there is also a chapter by members of the Pavlova Chorus, a chapter by a former partner, Laurent Novikov, and one by choreographer, Michel Fokine, as well as a chapter from Anna Pavlova's own autobiography. "Pages of My Life."

Also of great interest are some thirty pages of photographs showing Pavlova, her partners, associates and friends.

All in all it is to say the least a most memorable book commemorating the twenty-fifth anniversary of the death of a truly great artist and person.

— D. S.

DIAGHILEV-NIJINSKY
and Other Vignettes
Maurice Sandoz
(Kamin Publishers, 1956, N. Y. City
141 pp. (with photographs) $5.)

Maurice Sandoz, aside from being the writer of this fascinating book of word portraits about famous personages in the world of arts, is also a distinguished scientist, a composer and the author of several books.

Here, selected at random are a few of the author's subjects: Camille Saint-Saens, F. Roger Cornaz, Ronald Firbank, Serge Diaghilev and Vaslav Nijinsky. Described as "vignettes," a number of these pieces contain such character delineation usually found only into today's better short story form. The writing if often poetic in style. Mr. Sandoz describes the heart-rending story of Nijinsky's last dance, and in contrast humorously tells of his meeting up with the quaint British author, Ronald Firbank.

Not the least of the book's enchantment are the fine photographs of such persons as: Isadora Duncan, Vaslav and Romola Nijinsky, Diaghilev and others. There is also a Prefatory Note by Walter Terry and a Commentary by the great dancer's wife: Romola Nijinsky. In this illuminating chapter she takes the liberty of correcting a number of statements set down by Mr. Sandoz on his chapter on Vaslav Nijinsky. While admitting the brilliance of Maurice Sandoz' writing she does take exception to a number of facts he has set down about her late husband. Facts, that by comparison, make for fascinating as well as illuminating reading. Romola Nijinsky's justification for these corrections, she states at the conclusion of her commentary:

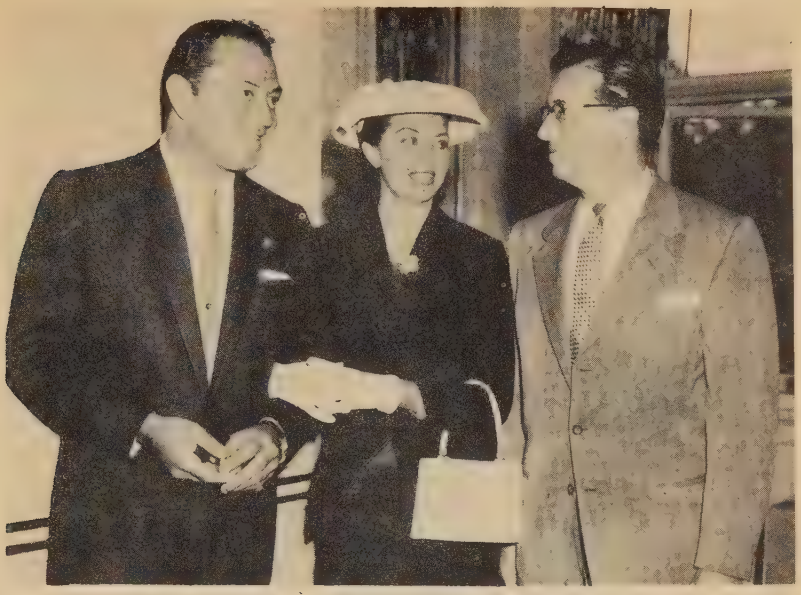
"I owe it to the memory of Nijinsky, and feel it my duty toward future generations, to be a faithful recorder of the facts and to hand down a clear-cut picture of the Genius, the Great Dancer — Nijinsky."

Whether for the patron-of-the-arts, the casual, if selective reader, or the dance enthusiast, this book deserves its own place alongside other fine books in your library.

— D. S.

Highlight from a
DECADE OF DANCE
in New York
Walter Strate
(Kamin Publishers, 1956, N. Y. City
70 pp. Indexed, $5.)

Here is a collection of action photographs encompassing every type of dance and dancer from ballet to Kabuki. Over fifty differ-



Metro's Charles Goldsmith welcomes dancer Cyd Charisse and husband Tony Martin to London. Cyd's new movie will be Silk Stockings with Fred Astaire.

ent dancers are seen through the lens of that gifted photographer, Walter Strate. Here in endless animation can be seen such a variety of dancers as Alicia Markova, Nobel Duncan, Masaya Fujima, Escudero, Margot Fontaine, Leticia Ide, Rabovsky & Kovach and Collette Marchand, to mention only a few.

Suffice it to say that anyone interested in dance or dancers — and not mention good photography — should find numerous reasons for wanting to possess "Highlights from a Decade of Dance in New York."

— D. S.

ORDER YOUR
BABY and CHILDREN'S
DANCE ROUTINES
from:

AL GILBERT

NOTED AUTHORITY
on
Original, Psychologically-Designed
BABY ROUTINES

Here's A Scoop!!!
Beginner's Baton Routine
TAP & TWIRL
Order today and get your
FREE copy of Basic Baton Twirling with each Routine.

AL GILBERT P. O. Box 36479
HOLLYWOOD 36, CALIF.

Carmen Amaya and her dancers with Curro Amaya. (NOTE: see pages 449 and 464 for reviews on Carmen Amaya and company.

DANCE MASTERS OF CALIFORNIA

Affiliated with
DANCE MASTERS OF AMERICA

An Association of Dance Teachers "Qualified by Test"

For further information, address:
GLADYS BLANKENSHIP, Secretary
700 ARLINGTON AVENUE
BERKELEY, CALIFORNIA

BILL COGAN
photographer

'showman' of theatrical photography

Color -
Dance -
Theatrical -
- *Commercial*
- *Portrait*
- *Wedding*

phone: SKyline 1-8665
2219 Clement St. San Francisco

News on Toes:

An American Hit From Paris

Broadway's fallen in love with a 100-pound French pixie named Renée Jeanmaire (see cover)—Zizi to her friends and Jeanmaire on the billboards. When she was first seen four years ago in Roland Petit's Ballets de Paris, New York theatergoers knew that she could dance. When she danced and sang in the film "Hans Christian Andersen," thousands of Americans fell for the diminutive dancer's charm. This time, in the new musical play, "The Girl in Pink Tights," Jeanmaire acts as superlatively as she has danced and sung.

In a breathless appraisal of this exciting triple-play performer in out-of-town tryouts, Variety, the bible of show business, went all to pieces: "Whoever is Broadway's special darling as this hits print might as well prepare to move over." In the language of the trade, Jeanmaire was "in" even before she reached the big town this week.

Perfect Fit: The show that producer Shepard Traube and his writers, Jerome Chodorov and Joseph Fields ("Wonderful Town"), have fashioned for Jeanmaire fits her as perfectly as her own pink tights. Using to magical advantage her nimble legs and gamine personality, she is cast as a French ballerina who visits New York just after the Civil War, falls in love with an American, and ends up in a show that might have been (as was "The Black Crook") the historic beginning of the musical stage in the United States. In those days musicals were extravaganzas, and so is "Pink Tights." Extravagant is the word for Eldon Elder's sets and Miles White's costumes. Agnes de Mille's lavish choreography ranges from the classic in the opening number to the wonderfully comic in the second act. Humor is subdued, with Brenda Lewis and Charles Goldner (a delightful import from the British stage and screen) gracefully dropping the old jokes in a way that gives them a special charm. And fitting into the nostalgic picture of Old New York is the last music written by the late Sigmund Romberg ("New Moon," "The Desert Song"). Despite rumors to the contrary, Romberg had finished the score before his death in 1951. It is a far cry from his best, but Romberg knew how to write show tunes, and his score, with Leo Robin's literate lyrics, is a pleasing one, offering two or three candidates for the Hit Parade. But this is Zizi's show whether she is dancing with Alexandre Kalioujny, acting saucily with Goldner, or singing with David Atkinson, a likable newcomer to the musical stage.

The press and press agents have thought up a number of fancy explanations for the nickname Zizi. Jeanmaire denies them all. "I am call that ever since

Cast to type: Jeanmaire plays a ballerina in "The Girl in Pink Tights" . . . and in "Hans Christian Andersen"

I was a child because, just people call me that." She was equally willing when Goldwyn suggested dropping the Renée and asked if she minded using only her last name. "It didn't hurt Pavlova," she said. The dancer, who was born in Paris in 1924, started out to be like Pavlova at the age of 10 when she joined the Paris National Theater Opera House where the 10-year-old Roland Petit was also a student. Subsequently she danced with the Monte Carlo Ballet and Colonel de Basil's Original Ballet Russe; then her childhood friend formed his own company, Roland Petit's Ballets de Paris.

'Competition Mind': Zizi fully acknowledges that the enterprising and talented Petit has had an enormous, almost Svengalian effect on her career. In her late teens she had been a first-rate dancer, strong on technique and acquiring polish with experience. But it was not until the première of Petit's "Carmen" in London in 1949 that Jeanmaire became internationally famous. Up to that time Zizi—unlikely as it may seem—wore her black hair in Shirley Temple-like ringlets. (NEWSWEEK's cover picture shows her hair as it was dyed for a movie role.) Petit didn't think she could dance Carmen opposite his Don José. "But," says Petit, "she knew she could. The more it's difficult," he adds admiringly, "the more she likes it. She has the competition mind."

So the choreographer called in the barber and Zizi's hair was clipped to its present state. And their "Carmen" was regarded by balletomanes as a daring, exciting, and tremendously successful tour de force. Ordinary theatergoers found it infinitely more provocative and sexy than anything they had dared expect on a cultural night out. The dance critics were almost unanimously excited. The eminent London critic Cyril W. Beaumont, writing for the magazine Ballet, threw his hat over St. Paul's Cathedral: "Jeanmaire's Carmen is a magnificent creation!" He had other rapturous things to say about the performance, but three short sentences summed up Zizi's special allure. "What a dancer! What an actress! What vitality!"

Prize Song: Jeanmaire's singing success came a little later, once again thanks to her friend Petit, who had just conceived the ballet, "La Croqueuse de Diamants" (The Diamond Cruncher). This was the story of a Gallic gun moll who admired stolen diamonds but preferred to crunch them like hard candy. The catch was that Petit had written a song for his ballet, and Zizi couldn't sing. Dancer and choreographer worked with a recording machine for five months before Jeanmaire had mastered the throaty little torch song. Zizi recorded the song for Odéon and the disk won first prize in an annual French record competition.

Obviously there is no known method of halting Zizi in her relentless drive to

TEACHERS!

MODIFIED CHOREOGRAPHY OF
"THE NUTCRACKER SUITE"
SUITABLE FOR RECITALS
Complete Ballet, including specially arranged recording, 33⅓ speed

PRICE $17.50
Beatric Bené
1218 FLATBUSH AVE., BROOKLYN, N. Y.

DANCE GIFTS

Your copy of our new 16 page illustrated catalogue of dance gifts is now ready.
Send for it today

THE DANCE MART
Box 315, Midtown Station, NYC 18

perfect her talents. As Petit says: "She keeps trying to make things better so much. When she decides something, she could do anything she wants to—even Ste. Thérèse."

Howard Hughes signed her to a contract after he had seen her Carmen on the West Coast, and kept her on RKO's payroll for almost two years without giving her an assignment. She was rescued when Samuel Goldwyn borrowed her to replace Moira Shearer in his "Hans Christian Andersen." When Hedda Hopper and other columnists chided him for his "$4 million gamble" on an unknown, Goldwyn replied: "I had seen her do Carmen in New York and she created quite a sensation . . . I'm delighted with what I've seen of her on film."

Hollywood Recluse: Jeanmaire was not delighted with Hollywood. At first she rented a house and swimming pool because she'd heard that was the way people lived. "But for five days," she says, shrugging, "and you have enough." She moved into a small flat and, except for seeing a few friends, such as Petit, who was choreographer for the Goldwyn film, and her co-star, Danny Kaye, the dancer lived pretty much the life of a recluse. Her friendship for Kaye began the first day they were on the set. Jeanmaire, who has been called a "firecracker in tights," is just as explosive emotionally. Her first reaction to the camera was a burst of tears. She was afraid that she was going to fluff her lines. But Kaye fluffed first, and pointed out that California had no death penalty for nervousness. Weeks later she learned that Kaye had blown his lines deliberately.

United Press

Petit and Zizi crunch diamonds

Zizi was in Paris when Shepard Traube flew over with one of the earlier of the many drafts of "Pink Tights." He found her living in a nondescript, four-flights-up flat off the Place Pigalle. The neighborhood appealed to her chiefly because the little dance studio where she did her bar work every day was close by. (It had been the scene of many of Toulouse Lautrec's dance sketches.) Sometimes at noon, her father, a well-to-do manufacturer of chrome fittings, would drop by to cook her lunch. Jeanmaire is a good cook, but doesn't like cooking very much. Her mother (who is with her now) and her father (who will fly over in time to see her opening) are experts. Several nights a week Jeanmaire's *père* would call

ARE YOU USING

Kathleen Kavanagh's

"PARTY LINE"?

$2.00

Cute Tap Novelty with Telephones
FREE BROCHURE

Write:
Kathleen Kavanagh, Johnstown, N. Y.

for Zizi and drive her to the family home in St. Hilaire. But Zizi lives on her own earnings; Papa is saving his money for the day when she may need it.

Traube didn't have much difficulty in persuading Zizi to leave home. She had wanted to do a musical ever since she saw "Kiss Me Kate" and " 'Souse' Pacific." "That for me," she decided. "I will love one day to come on Broadway." But watching the casual production of French musicals had given her no inkling of the grueling labor involved in bringing an American musical to New York. In addition to the physical strain imposed on even the lowliest hoofer, a ballet dancer must spend at least an hour a day on basic ballet exercises. In Paris, Zizi spent three hours a day at the exercise bar.

No Misunderstanding: But hard work is the least of Jeanmaire's troubles. "If you don't work, you are very unhappy . . . And to be for two hours on the stage—is just wonderful." Her sense of the wonderful is shared by everybody in the "Pink Tights" company. "This show glamorous," she says in English that, with more hard work, is steadily improving. "Everybody help me." A showman from start to finish, she planned it that way: "I get everybody on my side. Otherwise it might make misunderstanding. Everybody want to help the star here. Not so much in France."

Traube claims that "Jeanmaire is the one real genius I have ever worked with." He is also aware that the artist who is so light on her toes can put her foot down—hard. Zizi knows what she is and what she can do, and what everybody else can do about it. This is one

When stars play with magic*

reason that she is glad she took English lessons in Hollywood. "Otherwise, you get killed; you can't defense yourself."

There came a night last week when it could be felt in the air that "Pink Tights" was finally set for New York. Traube, Agnes de Mille, and all the rehearsal-weary people of the cast knew it, and showed it in their performance. That night Jeanmaire walked home in the rain to Philadelphia's Warwick Hotel, relaxed and happy for the first time, and willing to sip a half inch from a daiquiri cocktail. But even then she was thinking of work, and of the future. Despite her feeling about Hollywood, she would like to make another movie. This time, instead of a meager $25,000, her price will be more like $100,000. Then she wants to go home, to the Place Pigalle and St. Hilaire, and do a musical comedy in France.

Even stronger than her dedication to work and perfection is Jeanmaire's sheer love of being on stage. "*You* have the feeling more than the people in the audience. But the public is the wonderful judge; they know." By the thousands they will surely soon know her remarkably developed charm and talents.

(Reprinted from NEWSWEEK)

*Mel Ferrer and Audrey Hepburn.

THE SAN FRANCISCO BALLET COMPANY

Just like the wonderful rising Christmas tree in Lew Christensen's production of the "Nutcracker" ballet, the San Francisco Ballet Company's star is rising.

Last summer the San Francisco company won wide recognition from critic and layman alike during its triumphal tour of the East Coast, which was the first time the company had ventured east of the Rockies.

In January the vigorous young ballet company will tour 11 nations of the Far East under a $200,000 grant of the U. S. State Department, the first such grant ever made to a classic American ballet company.

Several reasons are evident for this growing stature of what must be considered a home-grown product of the San Francisco Bay Area.

The Christensen brothers, Lew and Harold, certainly have much to do with it, since it has been under their patient and skillful management that the San Francisco Ballet has risen to the forefront of American ballet.

The answer lies, too, in the adherence to classical traditions of ballet, which have served not as the ultimate of contemporary ballet for the San Francisco artists, but as the point of departure, in order to fashion a vigorous new element in the ballet art.

Another factor has been the independent nature of the company. In the San Francisco Bay Area — a unique cultural cross-section all its own — the company has been allowed to develop its own artistic style, trying out the new ideas of a group of dancers that has had only

The organization of which your dance teacher is a member . . .

d m a

DANCE MASTERS OF AMERICA

A national organization of dance teachers which is rigidly selective with a high standard of requirements that must be fulfilled by every member. Members must prove themselves as qualified teachers both from a professional and personal basis.

T E A C H E R S
Who are interested may write for information regarding membership:

DANCE MASTERS OF AMERICA
601 N. Division Street, Salisbury, Md.

Louise Lawler and Conrad Ludlow in 'A Masque of Beauty and the Shephed'. —Stephan

one guide post: artistic integrity within a framework of the clasics but including the new "contemporary San Francisco" idiom.

These young dancers, inculcated with the ideas and ideals of the Christensens, through whom this independent spirit flows, have been able to find their own means of expression, acquired by vigorous and demanding training in the San Francisco Ballet School.

The Christensen brothers—with Lew directing the professional company and Harold directing the school — have in their turn exercised restraint and a passionate regard for individuality in developing a group of talented performers equal to any in the world.

Nancy Johnson, star of the company, has developed a fluidity in her dancing that allows an ease and grace of interpretation for the most difficult of roles.

Sally Bailey, an extremely graceful dancer, has won recognition for a variety of roles not only with the San Francisco company but with the New York City ballet and in Europe.

Conrad Ludlow, the starring male dancer, is acclaimed for his agility and control as well as his sensitive treatment of a wide variety of roles.

These great dancers, plus a talented young group of soloists and supporting performers, are now proving to the world what San Francisco ballet lovers have known all along.

Nor are the Christensens resting on their laurels. Harold is looking to the future, appraising the growth and development of promising students in the school.

Lew Christensen is hard at work on a new "western" ballet, to be introduced to Far East audiences on the company's tour. American audiences will have a chance to see it during a nationwide tour next year that is now being planned by the company's business manager, Leon Kalimos.

The San Francisco Ballet is indeed equal to the accolade of Newsweek Magazine: "a national asset."

— **Don Mills**

Teachers' and Students' section

SAN DIEGANS PLACE TWICE IN GALA CHICAGO BALLROOM EVENT

A popular young southern California dance team, Carmen Carlos and Vincent Scillato of San Diego, won two places in the 12th annual Chicago Sun-Times Harvest Moon Festival in November.

In their first appearance in the event the San Diegans were runners-up in the Foxtrot finals and third in the Waltz. They were the all-around champions of the National Smooth Dancers' 1956 Dancing Cavalcade.

Accompanying the dancers to Chicago was the 'Cavalcade' director, Bearl A. Bennett who headed the volunteer committee which sponsored the trip.

Winners of the tournament were Mario and Sylvia Fazzio of Chicago. Some 22,000 fans witnessed the extravaganza.

Orchids are due the Sun-Times, Mel Barker and Marv Thomas who helped to make the big show click.

B. B.

Sandra Lee Dornsife, a student of the Rose Ellison School of Dancing in Alameda, California.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS will hold their All Day Meeting at the Hotel Chisca, December 28th. Some of the scheduled faculty includes: Jack Bickle, Ballet, Technique Graded; Buster Cooper, Modern Jazz; June Rold, Children's Dances Primitive. Also scheduled is a Student's Workshop for ages 8—14.

Non-Members are invited to attend the meeting at a slightly higher fee and by filing the required form. Examinations will be given during the noon hour for those who wish to become members.

EVA VARADY ROUTINES
Mean **PROGRESS** leading to **SUCCESS**
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
Teachers write for List S-56
Carnegie Hall, New York 19, N. Y.

WE APPRECIATE YOUR TELLING OUR ADVERTISERS THAT YOU READ ABOUT THEIR PRODUCT OR SERVICE IN

DANCING STAR *MAGAZINE....*

Mr. Potential Advertiser:
DANCING STAR MAGAZINE, now in its 7th year of publication, has subscribers in 48 states and many foreign countries. If you're not advertising in Dancing Star, you're overlooking a profitable sales medium!

SHOP BY MAIL

ASSOCIATED DANCE TEACHERS of SOUTHERN CALIFORNIA will hold Christmas Normal Days, Dec. 28-29 at the Statler Hotel in Los Angeles. The faculty includes: Mary Tiffany, Modern Irina Kosmovska, Ballet; Brownee Brown Modern Jazz Tap; Rose Ann Saylor, Acrobatic; Charles Weidman, Modern; Juanita Marie Arno, Children's Work; Trinidad Goni, Spanish; Tuulikki, Samoan; William & Suzette Lane, Ballroom; William D'Albrew, Ballroom; Don & Chita Carlos, Ballroom; Margaret Ketchum, Hawaiian; Priscilla Winslow, Ballet; Robert Bruce Davison, Tap; and James Donnelly, Acrobatic.

Reno Ballet Arts dancer, Betty Schwamb, is this season's recipient of the Margaret Noonan Memorial Scholarship given annually by Archalee Correll, Academy directress, to a talented and dedicated student desirous of making ballet her career. Miss Schwamb is the daughter of Mrs. Doris Schwamb of Reno, Nevada, and a former resident of Danzig, Germany and has studied at the Academy for three years. She is the sixth in the series of students to have Benefited from this award. —Conant Studio

DANCE MASTERS of AMERICA FORMS NEW YORK CHAPTER

The New York Chapter got off to a good start December 9th, with seventy-five teachers signing up for membership. The Chapter meets again January 20th at the Roosevelt Hotel in New York when officers will be elected and plans made for future meetings. At present J. Howard Ferguson is acting president and Leroy H. Thayer, secretary.

All dance teachers in the New York area interested in joining the DMA thru the January 20th meeting.

ARE YOU MOVING?

Send your new address 30 days before you move. Tear address label off magazine and mail it to us with your new address. The Post Office will not forward magazines unless you furnish extra postage.
(Mail both OLD and NEW addresses to:

★

DANCING STAR *Magazine*
376 Almaden Avenue
San Jose 10, California

MERCE CUNNINGHAM PRESENTS:

Merce Cunningham, recipient of a Guggenheim Fellowship for 'creative activity in the field of dance'), will present four New York premieres in a dance concert at the Brooklyn Academy of Music Jan. 12 at 8:30pm.

Among the new works will be 'Lavish Escapade', with music by Christian Wolff 'Suite for Five', with music by John Cage, 'Nocturnes', with costumes and set by Bob Rauschenberg, and 'Galaxy' a work choreographed expressly for four members of the company, with music by Earle Brown, costumes by Remy Charlip.

Also on the program will be repeat performances of 'Septet' to the Trois Morceaux en Forme de Poire of Erik Satie, and 'Minutiae' with music by John Cage, costumes by Remy Charlip and set by Bob Rauschenberg.

Members of the Cunningham company include Carolyn Brown, Viola Farber, Karen Kanner (making her initial appearance with the company), Marianne Preger, Remy Charlip and Bruce King. Piano accompaniment will be by John Cage and David Tudor, lighting by Nicola Cernovich.

Tickets may be had by contacting the Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn 17, New York.

Merce Cunningham, photographed by Louis A. Stevenson, Jr.

Pat Lyons and Sandra Fischer, popular 12-year-old tap students at the Marilyn De Leo Dance Studios in Sturgis, Michigan, are active performers in various studio and civic functions in their area.

CAPEZIO . . . SHOES and ACCESSORIES

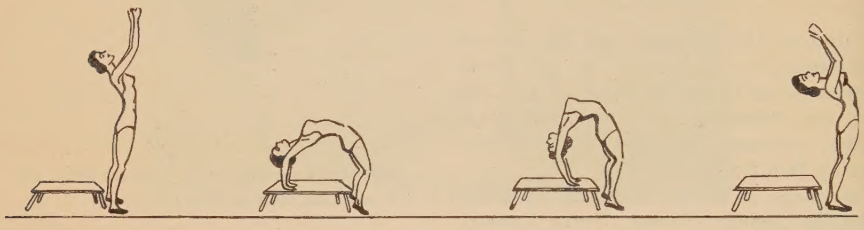
1612 Broadway, New York City
59 Temple Pl., Boston, Mass.
15 E. Washington St., Chicago, Ill.
411 W. 7th St., Los Angeles, Calif.
5619 Sunset Blvd., Hollywood, Calif.
133 Geary St., San Francisco, Calif.
72 E. 3rd Ave., San Mateo, Calif.
2067 University St., Montreal, Canada
1174 Bay St., Toronto, Canada

"ADVANCED ACROBATICS AND TUMBLING"
by the famous U. S. authority on the subject, James Rozanas . . .

BACKBEND AND HANDSTAND PEDESTALS

The backbend pedestal is the quickest and the best way to teach the pupils to go down in a backbend and then to come up from it. In most cases, five or ten minutes with the pedestals will do the trick.

Use of the handstand pedestals will help pupil to master the handstand in a short time. Pupil can fight balance by getting a good grip on the pedestals.

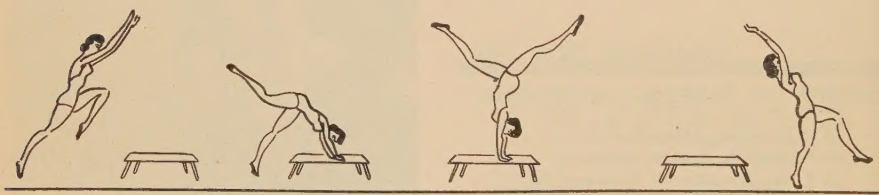


7. BACKBEND

From a regular standing position with feet about eighteen inches apart, hands over head and heels as close to pedestal as possible. Bend body backward with hands landing on top of the pedestal. Move both hands as close to the body as possible, forcing the stomach and hips forward and upward, bringing body up to a standing position.

Pupils that have trouble coming up out of a backbend, after a few times on the pedestal, will be able to come up from the floor.

(See Page 3 of "Theory and Practice of Acrobatics and Tumbling")



8. RUNNING WALKOVER

From a running start, place both hands on the top and center of the pedestal, at the same time pushing with one leg and kicking the other leg upward and over, landing on the floor in front of the pedestal in a walkover position. Pupil should try to push and kick as high as possible off the pedestal to give the body a high lift in the air. This will help pupils greatly when they start learning the aerial walkover.

(Drawings and Text, Copyright 1953 by James A. Rozanas,
9006 S. Cottage Grove Avenue, Chicago 19, Illinois.)

INDEX OF DANCE SCHOOLS

• *SAN FRANCISCO, CALIFORNIA*

WILLIAM D'ALBREW
Studio of Social and Exhibition Ballroom Dancing

1616 California St., opposite Blum's
ORdway 3-7612

• *SAN MATEO, CALIFORNIA*

ZICEVA BALLET SCHOOL
Children, Adults and Teachers
333 'B' Street **Diamond 3-8485**

• *LOS ANGELES, CALIFORNIA*

RED SHOES DANCE ACADEMY
***Ballet* — Olga Fricker**
***Ballroom* — Thomas M. Sheehy**
***Tap & Modern Jazz* — Louis Da Pron and Delores Blacker**
331 N. La Cienega Blvd.
BR. 2-2908 — CR. 5-9749

DANCE TEACHERS!

The enlightening article: "YOU OWE IT TO YOUR CHILD!" should be read by the parents of every student in YOUR school . . . SAVES YOUR TIME (by answering numerous questions) HOLDS YOUR STUDENTS (by better understanding) MAKES YOU MONEY (by helping to hold your students longer)

In short: Here is a simplified means of orienting students and parents . . .

Single Copies, 15c — 50, $2.50
100, $4 — 300, $12 — 500, $20

— — — — — — — — —

DANCING STAR
376 ALMADEN AVE.
SAN JOSE 10, CALIF.

I enclose $.....
☐ Article

NAME .....
ADDRESS .....
CITY..... STATE.....

★

DANCING STAR'S *Circulation is Growing* RAPIDLY —
Why Not Grow With It —
ADVERTISE NOW!

DANCING STAR ***(A National Dance Magazine)***

376 ALMADEN AVE.
SAN JOSE 10, CALIF.

SUBSCRIPTION FORM

☐ Check here if you enclose $4.00 for TWO YEARS (22 Issues) DATE.....

☐ Check here if you enclose $2.50 for ONE YEAR (11 Issues) AMT. ENC: $.....

☐ Check here if this is a RENEWAL ORDER. 12/56

☐ Bill me — (IF YOU ENCLOSE PAYMENT, WE WILL ADD AN EXTRA MONTH TO YOUR SUBSCRIPTION.)

NAME..... ADDRESS.....

CITY..... ZONE..... STATE.....

☐ Teacher ☐ Student ☐ Professional ☐ Dance Enthusiast ☐ Library

(Binders for DANCING STAR MAGAZINE, $3.00 Each. Holds 12 Issues.)

Note: Add 50c a year for Canada and Latin America — 75c a year foreign.

BACK ISSUES

of DANCING STAR MAGAZINE

"A National Publication"

contain a wealth of interesting ARTICLES, NEWS and PHOTOS from the world of dance . . . plus valuable reference material

Order back issues now to get these interesting articles:

- ☐ Confessions of A Contortionist, Mar. '53 ..... 35c
- ☐ Tamara Toumanova, An International Institution, Mar. '53 ..... 35c
- ☐ Prado's New Mambo Is Sweeping The Americas, Jan. '52 ..... 15c
- ☐ Modern Dance Comes of Age In Mexico, Part 1, Oct. '54 — Part 2, Nov. '54, both for 50c
- ☐ The Finest Cure For Loneliness, Apr. '54 ..... 25c
- ☐ Wanted: More Boys for Ballet, Feb. '54 ..... 25c
- ☐ Methods and Planning for Group Instruction In Social Dancing, Feb. '54 ..... 25c
- ☐ Impediment to Better Ballet, Nov. '54 ..... 25c
- ☐ "Cecchetti" in America, June '53 ..... 25c
- ☐ Pavlova Had No Angel, July '53 ..... 25c
- ☐ Know This About Dancing, Aug.-Sept. '53 ..... 25c
- ☐ Is It True What They Say About Chorus Girls?, Nov. '53 ..... 35c
- ☐ The Calf-Length Tutu, Nov. '53 ..... 35c
- ☐ Let's Standardize the Foxtrot, Dec. '53 ..... 25c

NOTE: Variations in the price of Back Issues of DANCING STAR Magazine are determined by their scarcity.

DANCING STAR 376 Almaden Avenue, San Jose 10, Calif.

Please send me back issues checked. Enclosed is my .....Check .....Money Order for $..... Sorry, no C. O. D.s.

Name (Print) ..... Address .....

City ..... Zone ..... State .....

.....Teacher .....Student .....Professional .....Dance Enthusiast .....Library .....

DANCING STAR MAGAZINE

376 Almaden Ave., San Jose 10, Calif.

FORM 3547 REQUESTED